

# MUSICAL GAZETTE

An Independent Journal of Musical Events  
AND  
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 1.]

SATURDAY, JANUARY 26, 1856.

[PRICE 3d.  
BY POST, 4d.]

## Musical Announcements.

**SACRED HARMONIC SOCIETY,**  
Exeter-hall.—Conductor—Mr. COSTA.—Mr. Costa's Oratorio, ELLI, will shortly be performed. The orchestra, the most extensive in Exeter-hall, will consist of (including 16 double basses) nearly 700 performers. Tickets 5s.; reserved 5s.; central area, numbered seats, 10s. 6d. each; at the Society's office, 6, Exeter-hall. The subscription is one, two, or three guineas per annum.

**LONDON SACRED HARMONIC SOCIETY,** Exeter Hall. (Under the Patronage of the Clergy). On WEDNESDAY EVENING, Jan. 30th, Mendelssohn's ELIJAH. Principal Vocalists:—Mrs. Sunderland; Miss J. Wells, Miss M. Wells, Miss Haywood, Mr. George Perren, Mr. Cotterell, Mr. Tillyard, Mr. J. B. Husk, and Mr. Lawler. The band will be efficient, and the Chorus on an extensive scale. Conductor—Mr. EURLAN (Founder of the Exeter Hall Oratorio). Tickets:—Western Area, 1s.; Reserved Seats, Area, 5s.; Western Gallery, 3s. 6d.; Central Area Reserved, best Seats, 5s. to be had of the principal music sellers, and at the Office of the Society, No. 9 Exeter Hall; where may be obtained correct copies of the MESSIAH, ORATORIO, and ELIJAH, at the lowest prices, also the Orchestral parts for Choral Societies.

**AMATEUR MUSICAL SOCIETY.—A**  
CONCERT will be given, under the immediate Patronage of her Most Gracious Majesty and the other members of the Royal Family, at the Hanover-square Rooms, on TUESDAY EVENING, Jan. 29, in aid of the FUNDS of the CAMBRIDGE ASYLUM for the Widows of Non-Commissioned Officers and Soldiers of the British Army. The Orchestra will comprise nearly 100 performers. Members of the Society, and will execute several pieces of Orchestral Music. In addition to the performance of some Solo Vocal Music, Mr. Henry Leslie's Choir will sing some favourite Madrigals. Angelina and Mr. S. W. Waley will play a grand Concertante Duet for two Pianofortes, composed by Mr. G. A. Osborne; and Mr. Henry E. Tatham will perform a Solo for Cornet & Pistons.—Tickets, 10s. 6d. each. For full particulars apply to Robert W. Olivier, 19, Old Bond-street, Piccadilly. The tickets are now ready for delivery. HENRY LESLIE, Hon. Sec. and Conductor.

**ST. MARTIN'S HALL.—BEETHOVEN'S** MASS in C, and MENDELSSOHN'S HYMN OF PRAISE, will be performed under the direction of Mr. John Hullah, on Wednesday Evening, Feb. 20th; principal Vocal Performers, Mrs. Sims Reeves, Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Thomas. Tickets, 1s.; Galleries, 6d.; Stalls, 5s., may be had of the music-sellers, and at St. Martin's Hall.

**NEW PHILHARMONIC SOCIETY.**—Subscribers and the public are informed that the CONCERTS will commence in April next. Subscription £2 2s. (reserved seats); and £1 1s. the gallery.

**ROYAL SOCIETY of MUSICIANS,**  
founded 1738, for the Support and Maintenance of Aged and Indigent Musicians, their Widows and Orphans.—It is respectfully announced that the ONE HUNDRED and EIGHTEENTH ANNIVERSARY FESTIVAL will take place on Thursday, March 6, 1856, in the Freemasons' Hall.  
President of the day, the Right Hon the Earl of WESTMORELAND.  
Further particulars will be duly announced.  
63, Newman Street. JOHN A. IRELAND, Sec.

**MISS P. HORTON, (Mrs. T. GERMAN REED)** will appear in her POPULAR ILLUSTRATIONS at the Royal Gallery of Illustration, 14, Regent-street, on Monday, February 4, 1856, for a limited number of nights. Full particulars at all the principal Libraries and Music-sellers.

**EMMA STANLEY'S SEVEN AGES** of WOMAN, pronounced by the townsmen, voice of the press, and by increasing audiences, to be the greatest artistic triumph of the day. Evenings 9.8, and on Saturdays at 3 precisely.—St. Martin's Hall, Long Acre.

**MR. ELLIS ROBERTS, Harpist** by appointment to His Royal Highness the Prince of Wales, will give his popular HARP ENTERTAINMENTS, on Tuesday the 29th, Marylebone Institution; Feb. 2, Bath; 12th, Gravesend; 14th, Sevenoaks; 15th, Tunbridge. Vocalist, Miss Hughes, Royal Academy. For particulars address 6 Eldon Street, Finsbury Square.

## Theatrical Announcements.

**THEATRE ROYAL, DEURY-LANE.**  
Lessee, Mr. E. T. SMITH.—Acting-manager, Mr. Charles Matthews.—Stage-manager, Mr. Robert Roxby.—The Scenery by Mr. William Beverley.—The box office open daily from ten to six o'clock, under the superintendence of Mr. Edward Chatterton.—The performances terminate each evening at half-past eleven. A morning performance of the grand pantomime every Wednesday, at two o'clock. Owing to the nightly overflow to witness the first comedian, and the best boy's pantomime ever produced, ladies and gentlemen are solicited to book their places early to prevent disappointment. On Monday, Jan. 28th, and during the week, will be performed "The Great Gun Trick." By Professor Charles Matthews, the Wizard of the S.S.W. by S., assisted by Messrs. Tilbury, Templeton, Worrall, and Miss Ennis. To conclude with the Grand Comic Christmas Pantomime of "Hey Diddle Diddle; or, Harlequin King Nonsense and the Seven Ages of Man." The scenery painted by Mr. William Beverley. Two Harlequins; two Columbines; two Pantaloon; two Sprites; two Clowns, Harry Boleno and Tom Matthews; Principal Dancer, Miss Rosina Wright; the Sprite of Common Sense, Miss Fanny Reeves.

**THEATRE ROYAL, DEURY-LANE.**  
This Theatre to LET at EASTER.—Apply to Mr. E. T. Smith, Lessee, Stage-door.

**THEATRE ROYAL COVENT-GARDEN.**  
DEN. Seats must be secured early, as no room is attainable. Monday, Jan. 28th, and during the week, the great and most successful Pantomime of YE BELLE ALLIANCE; or, Harlequin Good Humour and Ye Fields of the Cloth of Gold, with other entertainments. The box-office is open daily from eleven till five, under the direction of Mr. O'Reilly. The performances now terminate each evening before twelve o'clock.

**THEATRE ROYAL, LAYMARKEET.**  
—Under the Management of Mr. BUCKSTONE.—Monday, Jan. 28th, and Tuesday, 29th, the successfully revived comedy of THE BEAUX STRATAGEM. Archer, Mr. Howe; Almwall, Mr. W. Farren; Sullen, Mr. Chippendale; Boniface, Mr. Rogers; Foigard, Mr. Byrd; and Scrub, Mr. Ruckstone; Mrs. Sullen, Miss Reynolds; Dorinda, Miss Swanborough; and Cherry, Miss Bella Copeland. After which the Pantomime of THE BUTTERFLY'S BALL and THE GRASSHOPPER'S FEAST. Lady Silverwings, Miss Fanny Wright; the Wasp, Mrs. Cox; the Spider, Master Carroll; and the Grasshopper, Mr. Driver; Harlequin, M. Milano; Columbine, Miss Brown; Pantaloon, Mr. Mackay; Clown, Mr. Appleby.—A morning performance of the Pantomime on Thursday next, 31st Jan.—Doors open at half-past one, commences at two, and conclude by four.—Stage-manager, Mr. Chippendale.

**THEATRE ROYAL, ADREPH.—Pro-**  
prietor and Manager, M. A. WESSER. Directors, Madame CELESTE.—The greatest success and crowded houses. Every evening, the highly popular burlesque and comic Pantomime of JACK and the BEAN STALK; or, Harlequin and Mother Goose at Home Again. Jack and Harlequin, Madame Celeste; Mother Goose and Columbine, Miss Wyndham; Clown, Mr. Gaden; Pantaloon, Mr. C. J. Smith. The characters by Messrs. Paul Bedford, J. Hland, Homer, Miss M. Keeley, Miss Arden, Miss Kate Kelly.

**ROYAL OLYMPIC THEATRE.**—Lessee and Manager, Mr. ALFRED WIGAN.—On Tuesday, Jan. 29th, the comedy of "Still Waters Run Deep," in which Mr. and Mrs. Alfred Wigan will reappear. Every evening, the new and doubly-moral, though excessively old, melodramatic fairy Extravaganza, entitled the DISCREET PRINCESS; or, The Three Glass Distaffs. In which Messrs. Emery, F. Robson, H. Cooper, Miss Marston, and Miss Maskell will appear.

**THEATRE ROYAL, SADLER'S**  
WELLS.—Under the Management of Mr. PHELPS. To conclude every evening with HARLEQUIN and PUSS in BOOTS; or, The Ogre of Bat Castle, and all the World and his Wife. Harlequin, Mr. C. Fantom; Columbine, Miss C. Parkes; Pantaloon, Mr. Naylor; Sprites, Masters R. and N. Deulin; Clown, Mr. Nicolo Deulin. Box-office open from eleven till three under the direction of Mr. Austin.

**ROYAL PRINCESS'S THEATRE.**—Under the Management of Mr. CHARLES KEAN. This Evening, The CORSIAN BROTHERS and the Pantomime every evening.

**ROYAL SURREY THEATRE.—Les-**  
see, Messrs. SHEPHERD and CRESWICK.—During the week the grand annual Surrey Pantomime entitled A PRINCE OF PEARLS; or, Harlequin and Jane Shore. Arranged and produced under the sole direction of Mr. Shepherd. History, Mr. Norman; Pantomime, Miss Conway; the Grape Queen, Miss F. Young; Prince of Pearls, Miss E. Sanders; Old Christmas, Mr. Butler; Harlequin, Mr. R. H. Kitchin; Clown, Mr. Buck; Pantaloon, Mr. Bradbury; Columbine, Miss Maria Marston.—Acting-manager, Mr. C. A. Calvert.

**ASTLEY'S ROYAL AMPHITHE-**  
ATRE.—Lessee and Manager, Mr. WILLIAM COOKE.—Monday, and all the week, the Pantomime of HARLEQUIN ST. GEORGE and the DRAGON; or, The Seven Champions of Christendom. After which the SCENES in the CIRCUS, including the elegant performance of Miss Kate Cooke, surmounted by the L'Arine. The sagacious elephants will appear every evening.

**GREAT NATIONAL STANDARD**  
THEATRE, Shoreditch.—Proprietor, Mr. JOSE DOUGLASS. On Monday, and during the week, the new comic Christmas Pantomime, entitled A Merry Christmas and a Happy New Year; or, Harlequin King Candle, or Princess Pretty-Deer of Taper Land. Clown, Paul Kellano; Pantaloon, Mr. Bird; Harlequin, Mr. Ashute; Columbine, Madame Pauline; and Sprites by the wonderful Burdett Family.

**CITY OF LONDON THEATRE.—Les-**  
see, Messrs. JOHNSON and NELSON LEE.—Feb. 8th, and during the week, the FOX and the GRAPES; or, Harlequin Esop's Fables. Harlequin, Mr. W. H. Harvey; Columbine, Miss Emma Sawyer; Pantaloon, Mr. Maxwell; Sprites, Flea Marco; and Merry Clown, by the Inimitable Mr. A. M. Forrest.—Stage Manager, W. Searle.

**ROYAL BRITANNIA, Hoxton.**—Superior to any minor theatre.—All the week, the magnificent new Pantomime, entitled MOTHER SHIP-TON'S PROPHECY of SEVEN WOMEN to ONE MAN; or, Don Giovanni and the Witch's Brood. Don Giovanni (with new parodies), Mrs. S. Lane; Harlequin, Mr. W. Smith; Clown, Mons. Louis; Pantaloon, Mr. J. Newham; Harlequina, Miss C. Borrow; Columbine, Madlle. Celeste Stephan. To conclude with the new dramatic adaptation of Mr. Charles Dickens's new work, THE HOLLY-TREE INN. The only version embracing the whole of the stories.

**MRS. FANNY KEMBLE will READ**  
SHAKESPEARE'S PLAY, RICHARD THE THIRD, on Tuesday evening, January 29, at the Marylebone Literary Institution, commencing at 8 o'clock. The reserved seats (which have been re-arranged and re-covered), 5s. and tickets, 3s. May be obtained at the Institution, 17 Edward Street, Portman Square.

## NOTICES, &amp;c.

To ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words . . . . . 6d.  
For every subsequent twelve words, or less . . . . . 6d.

For example—An Advertisement of fifty-eight words would cost 3s.

The Advertisement Columns are open to Announcements of Musical Performances and select Public Amusements; also, Musical Publications, Instruments, and other matters connected with Music, forming an important medium of communication between those who require engagements and those who have the management of appointments.

Advertisements, to ensure classification, should be forwarded by Thursday evening. Payment must be made in advance.

We crave the indulgence of our numerous Correspondents; their letters and queries will be answered in No. II., or replies will be forwarded direct where it is deemed necessary.

## THE MUSICAL GAZETTE

LONDON, JANUARY 26, 1856.

We cannot better explain our views and intentions in bringing this new journal before the public, than by an analysis of its title as it appears on our front page. Our Leeds correspondent has anticipated us in our remarks upon the fact that most classes have, in addition to the comprehensive and voluminous columns of the daily and weekly press, a special newspaper with a distinctive appellation, in which their grievances, suggestions, views, or what not, may be published, and from whose pages the utmost intelligence relating to their particular profession, calling, or study, may be obtained. We have not projected this journal in any hasty spirit—we were not, like SAM SLICK, born in a hurry—but are careful, calculating, cautious 'coons, who have been watching our opportunity, long and patiently, to spring into public, and so patient are we that we have hesitated three weeks longer than we intended (as many of our Subscribers will know), that we might be sure there was room for us. The steady inpouring of Subscribers' names, both town and country, and the cordial and encouraging letters we have received, place this beyond doubt, and we have very much pleasure in now saying, "Here we are!" and very much confidence that we shall be able to say it for many years to come. May we be able to look back upon each year with the consciousness and satisfaction of having contributed our mite of assistance in forwarding the interests of music, its professors, its votaries, and traders.

Now, as to our titlepage. That a musical newspaper under any denomination would be welcome, we have been given to understand from our agent's conversations on the subject with many who are interested in music; but the term "Gazette" seemed to us so natural that we have never got rid of the notion. There is certainly no novelty in the name, but it sounds businesslike, and implies what we wish our paper to be considered, "A compendium of musical intelligence of every description likely to interest both the profession and amateurs." There is the *Civil Service Gazette*, the *Church and State Gazette*, the *Literary Gazette*, the *Medical Gazette*, the *Naval and Military Gazette*, the *United Service Gazette*, the *Agricultural Gazette*; and, if a light-fingered, spring-heeled rascal (with so many aliases that you forget his proper name, and stockings drawn over his boots to conceal his skulking footprints), has absquatulated, every possible clue to the discovery and recognition of the villain forthwith appears in the *Police Gazette*. What! shall the policeman, who sups with our cook on Saturday night, and on Sunday hits all the peacefully perambulating people in Hyde Park with his remorseless and mistaking truncheon, shall he have a "Gazette" to assist his operations, and the enormous body of musical persons in Great Britain and Ireland be without

one? Assuredly not, we thought. A positively parallel case can be supposed:—A vocal or instrumental artist is announced for a concert: twenty-four hours before the performance, he or she, from illness or some good cause, writes to the conductor thereof to be excused: what is the use of Mr. Conductor tearing from St. John's Wood to Pimlico, or from Baywater to Bow, in quest of some substitute whose departure for the provinces has been that very week registered in the *Musical Gazette*. This is not a far-fetched comparison with the *Police Gazette*; it is a frequent and unavoidable occurrence, and the time and cab of the conductor aforesaid will, let us hope, in every instance be saved by his regularly subscribing to our little journal.

The next line of our title, "An Independent Musical Journal," induces us to make the assertion that we have not started this paper in the slightest spirit of opposition to any musical publication existing, or the musical portion of any newspaper; we believe there is plenty of room for us, and abundance of occurrences for both them and ourselves to chronicle. By *independent* we mean that we actually begin with a good circulation, and that we shall not allow the chance of increase to influence our opinion of any individual's qualifications or performance; neither must a publisher, if he sends us the advertisement of a piece to be inserted every week for six years, expect that we shall eulogise it in our review of new music if we have an indifferent opinion of its merits; at the same time we shall not entirely condemn it, unless it is quite outrageously ungrammatical and stupid, in which case we shall say *where we've put it*:—if it is likely to be acceptable to any particular class of musical society, we shall give the hint: if there are errors in construction or printing, such will be pointed out, and we shall, we hope, by such candour, be enabled to earn our title to independence as surely as we at the outset boldly assert the same.

Now about the last line, "General Advertiser and Record of Public Amusements." We fancy we see some fastidious and severe musicians turning up their proboscides at this classification of music with general amusements. Let them wait. Herein consists our strength. Within the last seven years, two musical journals have been commenced, and, though favoured with a fair amount of support, they ceased to exist after a comparatively short time. If we were asked a brief reason for their discontinuance, we should say, "One was too large, the other too small." With all our enthusiasm for art, we know that a publication of the kind must have pecuniary support, and if the shape of a class journal is so large as to be positively awkward to hold, or is so small as to cause its being placed on a newsman's counter amongst the miscellanies, it cannot be expected, in the one case, to find favour with those who frequently read during their daily travels; nor, in the other, can it hope to be recognized as a weekly London newspaper. Possibly, however, the absence of general support caused the untimely decease of these people, and we think that the advertisement and review of places of amusement would render our *GAZETTE* welcome to many families to whom the musical intelligence would also be interesting, though of insufficient importance to induce them to read it as a musical gazette only. Let not this be considered a trifling argument. Amusements in London are now a serious matter: they are attended by no fewer than 150,000 persons weekly (speaking quite within compass), and it is a matter of importance that respectable families should be enabled to discriminate between the select and the objectionable places of resort; while, by giving fuller particulars as to the prices and time of exhibition or commencement, we shall be rendering our journal serviceable to many of the community who would otherwise reject it as being too exclusive for their perusal. When



once they read it, they may be inclined to enter their names as subscribers, and thus the musical profession will be benefited by their names and proceedings gaining increased publicity. We think the advantage of this must be acknowledged, and that there is no need for more to be said in apology for the introduction of "amusements." It was first suggested to us by a publisher and musical instrument dealer remarking that an astonishing number of persons came into his warerooms for no other purpose than inquiry concerning select amusements, and requesting information on matters which they could only learn by staring at the large posters that are occasionally to be seen, or the more difficultly deciphered boards that stand around tobacconists' shops.

After all our enthusiastic prating about music as an art, it will yet long be regarded as a mere amusement by a large proportion of the public. How many, we are curious to know, of the 2000 auditors who attend, whenever Exeter Hall is opened for oratorios, go, even to the performance of a sacred work, for other reasons than to be amused? A high price is charged for admission, the tickets are eagerly purchased, and, when about two-thirds of the performance has been accomplished, they, having wiled away as much time as they wished, evince a total indifference to the music, and even show a want of consideration for those who wish to listen, by rustling out of the room in single file. These folks are large supporters of the Exeter Hall concerts, though it is absurd and hopeless to expect that they enter into and appreciate the detail of musical construction, so elaborately displayed in the finest oratorios, albeit they may be pleased and amused with the noise of the choruses and the beauty of the *arias*.

It only remains for us to remark, that no advertisements will be received that do not refer to music or amusements, and that one advertisement cannot be allowed to occupy an entire column; neither will engravings or cuts of any description be allowed to appear. We have a journal before us with some most fearful-looking things of that kind: first comes a jolly old *house clock*, then something between a coffin and a fiddle in appearance; next a *wild boar* at full speed (the emblem of a brush manufacturer), then an ELEPHANT, followed by a child's *perambulator*; lastly, a *big furniture van*. These advertisements are all in one column, and, we appeal to our readers, *would it look pretty?*

All who have the opportunity of perusing this First Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, 4, Palsgrave Place, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.

### Reviews.

TWELVE SACRED SONGS, THE MUSIC BY HANDEL, ADAPTED FOR THE PIANOFORTE OR ORGAN FROM THE ORIGINAL SCORE. BY R. ANDREWS.

Metzler and Co.

These songs, although originally appearing in Handel's operas, have a sufficiently sacred character to justify Mr. Andrews in adapting them, as he has done very successfully, to sacred words. The great composer himself even set the example, for he occasionally transplanted arias from opera to oratorio without asking any one's leave.

Those most to our taste are, "Bless the Lord," "Behold, the eye," and "Roll on, thou beauteous world," which last has a deal of melody in the accompaniment, but there is a resemblance at page 30 to "He was despised," which, from the wide difference of the words, is at least unfortunate for the adapter. "Behold, the eye of the Lord" should have five flats for its signature, whether Handel wrote it so or not, seeing that every G in the first three pages is, or should be, an accidental flat; we say *should be*, because an engraver's error half-way down the second page has escaped Mr. Andrews's notice.

There is a dearth of chamber sacred music, which these adaptations will assist in supplying.



THE Queen and Prince, accompanied by the Princess Royal and the Count of Flanders, dined with the Duchess of Kent at Frogmore-house yesterday week.

Her Royal Highness had also an evening party, when a musical performance took place. The following was the programme:—

|   |               |
|---|---------------|
| Allegro (Sinfonia, No. 1) .. .. .       | Beethoven.    |
| Solo Clarinet, Mr. Williams .. .. .     | Williams.     |
| Melodie (Tarantella di bravura) .. .. . | W. G. Cusins. |
| Pianoforte—Mr. W. G. Cusins.            |               |
| Adagio (Quartet in F) .. .. .           | Beethoven.    |
| Thème et Variations .. .. .             | Richardson.   |
| Flute—Mr. Richardson.                   |               |
| Fantasia, Violin, M. Reményi .. .. .    | Paganini.     |

THE third dramatic performance of this season took place at Windsor Castle on Thursday evening. Shakspeare's play of the *Merchant of Venice* was selected, and the parts were filled according to the following programme:—

|   |                     |
|---|---------------------|
| Duke of Venice .. .. .                      | Mr. Graham.         |
| Antonio (the Merchant of Venice) .. .. .    | Mr. Cooper.         |
| Bassanio (his friend) .. .. .               | Mr. A. Wigan.       |
| Gratiano .. .. .                            | Mr. D. Fisher.      |
| Salanio { friends to Antonio and Bassanio } | Mr. J. F. Cathcart. |
| Salarino { .. .. . }                        | Mr. G. Everett.     |
| Lorenzo (in love with Jessica) .. .. .      | Mr. Leigh Murray.   |
| Shylock .. .. .                             | Mr. Charles Kean.   |
| Tubal .. .. .                               | Mr. F. Cooke.       |
| Launcelot Gobbo .. .. .                     | Mr. Keeley.         |
| Old Gobbo .. .. .                           | Mr. Meadows.        |
| Leonardo .. .. .                            | Mr. Brazier.        |
| Balthazar .. .. .                           | Mr. Clark.          |
| Stephano .. .. .                            | Mr. Bush.           |
| Portia .. .. .                              | Mrs. Charles Kean.  |
| Nerissa .. .. .                             | Mrs. Keeley.        |
| Jessica... .. .                             | Miss M. Ternan.     |
| Director .. .. .                            | Mr. Charles Kean.   |
| Assistant-Director .. .. .                  | Mr. George Ellis.   |

The Theatre arranged and the Scenery painted by Mr. Thomas Grieve.

The Queen's private band was in attendance.

### Metropolitan.

#### MADAME GOLDSCHMIDT AT EXETER HALL.

ON Monday evening last, *Elijah* was repeated, with the attraction of Madame Goldschmidt (*née* Jenny Lind) as chief soprano, and the great room was crowded in every part by eager auditors, anxious to hear the celebrated *cantatrice* in music which requires both lofty and impassioned singing. While the *Creation*, which was selected for the recommencement of Jenny Lind's career in this country, contains soprano arias, calculated to display her executive power and delicacy of expression, *Elijah* demands almost opposite qualities, from its thoroughly dramatic character, and the necessity for an appreciation of the various opportunities afforded for effect.

What a marvellous difference, for instance, is there between the "Widow" scene, and the declamatory *allegro* following "Hear ye, Israel!" In the former, the *earthly* mother, grieving at the loss of her only son, doubts, nay, ridicules the idea, that the Prophet can by faith in God restore him to life, while, in the latter, the inspiring and heavenly words, "Be not afraid, I am he that comforteth," have to be uttered with a power of voice, and the whole movement to be sung with a breadth of style, that can only be adequately rendered by such a voice, and with such an earnestness of manner, as Jenny Lind possesses.

The *encores* were awarded to the two most popular pieces in the oratorio—the unaccompanied trio "Lift thine eyes," most exquisitely sung by Madame Goldschmidt, Miss Messent, and Miss Dolby; and the air, "O rest in the Lord," by Miss Dolby, than whom no one could sing it better. The difficult and trying part of the Prophet was most ably sustained by Mr. Weiss, who has returned to town in fine voice. Mr. Weiss always thoroughly studies his music, and, as there is much to study in the bass part of

*Elijah*, it is a fine opportunity for the display of his apprehension and industry. The tenor music was executed by Mr. Lockey, and the whole performance was under the direction of Mr. Benedict, Madame Goldschmidt's accompanist in her United States tour.

MADAME GOLDSCHMIDT'S Second Miscellaneous Concert took place last night; the following was the programme:—

PART I. Overture, "Oberon," C. M. v. Weber; Rondo for Voice, and Violin Obligato, (Il re Pastore), Madame Jenny Goldschmidt; Violin Obligato, Herr Deichmann, Mozart; Aria, "Quando le sere," Mr. Swift (Luiza Miller), Verdi; Concerto (G Minor) Piano with Orchestra, Pianoforte, M. Otto Goldschmidt, Mendelssohn; Scena ed Aria, "Wie nahe mir der Schlummer," Madame Jenny Goldschmidt (Der Freischütz), C. M. v. Weber.

PART II. Solo, Violin, 9me Air Varié, Herr Deichmann, De Beriot; Recitative ed Aria, "Care compagne" (Sonnambula), Bellini, Madame Jenny Goldschmidt; Two Studies (D Flat Major and A Minor), Pianoforte, M. Otto Goldschmidt, O. Goldschmidt; The Bird Song, W. Taubert, Madame Jenny Goldschmidt; Aria, "La mia letizia," Mr. Swift (I Lombardi), Verdi; The Herdsman's Song (Swedish Melody), Berg, Madame Jenny Goldschmidt; Overture, "La Vestale," Spontini.

#### THE SOCIETY OF BRITISH MUSICIANS

Presented three chamber concerts on the evenings of Nov. 22nd, Dec. 6th, and 20th. We attended the second of these, and spent a very delightful evening, the programme being, for the most part, good, and the music generally well-rendered. Beethoven's violin quartett in F (No. 1.) was performed by Messrs. J. Banister, Colchester, T. Reynolds, and Guest, also G. Macfarren's quintett in G minor, with Mr. Charles Horsley at the pianoforte. Messrs. J. T. Cooper and Guest were employed in two *duos de salon* for pianoforte and violoncello, composed by Mr. Colchester (the first time of performance), which, by the bye, we did not relish, our relishment being subsequently excited by a capital performance of Cipriani Potter's Trio (No. 3.) in B flat, a composition of extreme length, yet of remarkable and constant interest.

There is a completeness and a roundness of phrasing about Mr. Potter's productions that should place him in a high position, but he is certainly better known as a teacher than a writer, and on this occasion there was quite a difficulty in procuring a copy of the trio in question, which would not have been the case if his works were in demand.

We care not how soon we hear this trio again, for there is in addition to its firmness of purpose—if we may so express it—so much originality of theme, and quaintness of treatment, as to render it very enjoyable. Even had it been a *bad* trio, we think we could have been tempted to try and like it, for the pianoforte part was undertaken by a charming débutante, Miss Marie Salzmann, who surmounted all difficulties (for Mr. Potter's music is difficult) with an ease and grace that we witness in few aspirants to public favour. If what we heard be true, viz., that Miss Marie had only received her copy of the trio forty-eight hours prior to the performance, she is entitled to be looked after, and we shall keep our eye on her accordingly.

Mrs. Alfred Gilbert and her sister, Miss Cole, sang Henry Smart's pretty duet, *The Gondola* (from a set of six), and a ditto—not ditto ditto, mind, we mean only *duet*—by Mr. Charles Stephens, who is more *chez lui* in instrumental composition than vocal; this duet, "Music" is hurried and imperfectly defined in its leading *motive*, and, though the second time of hearing, we have not begun to like it, while we had occasion to regret our absence from the third concert of this series, since a trio (instrumental) by the same composer was announced, and of this trio we have a great notion, and should like to have re-heard it. A musical setting (about the 115th) of Longfellow's *Stars of the Summer Night*, by Mr. Bennett Gilbert, and accompanied by him, was sung by Miss Cole.

Stay, "musical" did we say? Oh, no, no, no, no, no, no, no! most unmusical! No lady could have slept a wink, for the serenade and the accompaniment were too much the reverse of lulling (Mr. B. Gilbert should study *Lullu*) to admit of the delicate repose which necessitates not only the hushing of the gentle summer night-wind, but even the extinguishment of the stars' summer light, and the sinking of the summer moon; such "slumbers light" should be celebrated in music of a much more dreamy monotony than appears to have been attempted in this setting of Longfellow's words. Mr. Bennett Gilbert should seek some inquiet, restless verses, such as Mr. Charles Salaman chose for one of his songs (see our reviews), and he would, doubtless, be successful.

Mrs. Alfred Gilbert, with the *obligato* of a Mr. Webb (clarinet), of the Crystal Palace Band, gave Guglielmi's *Gratias agimus* with good effect, and Mr. Walworth, who did not sing so well as usual, Hatton's *Wreck of the Hesperus*. The remaining vocal music was unworthy of a good chamber concert.

• Not this week, but next.

Miss P. HORTON, who has been "entertaining" the good people in the provinces, gives her "Popular Illustrations" at the Gallery of Illustration, 14 Regent Street, in a few days. A better locality could not have been chosen, and we doubt not that she will become a fixture. It is funny that "Illustrations" (the title of her novel entertainment) should be given at the Gallery of Illustration.

AMATEUR MUSICAL SOCIETY.—An extra concert is announced for Tuesday next, in aid of the funds of the Cambridge Asylum, having the patronage of the highest persons in the realm. The orchestra, which is chiefly composed of members of the society, will number nearly 100 performers, and will be conducted, as usual, by Mr. Henry Leslie, who has been actively engaged in preparing a vocal choir with some madrigals. Mdlle. Angelina will have a *tête-à-tête* with Mr. Simon Waley, the subject of their discourse being a concertante duet by George Osborne. We are sure that the attendance will be large.

MR. SWIFT, one of our tenor vocalists, who sang at many London concerts three or four years back, and who has been fulfilling an engagement as *primo tenore* at the Lisbon Italian Opera, has returned to England, and was announced to sing at Hanover-square yesterday evening. There is plenty of room for him, good tenors being un plentiful. From what we recollect of his singing, he lacked spirit; let us hope that a southern clime has warmed him, and that the "coming" tenor will in his performance leave nothing to be desired. By the bye, we hear he is to appear at one of the Goldschmidt concerts.

DESTRUCTION OF THE PIANOFORTE MANUFACTORY OF MESSRS. HOPKINSON.—In the night of the 12th instant a fire broke out in this factory, which is situated in the New Road. The premises were upwards of 100 feet long, and nearly 50 broad, with an elevation of four stories. By twelve o'clock portions of the walls of the burning premises had fallen in, and the heat was intense. In another hour and a half the floors were all down, and the upper part of the walls, the whole mass burning on the ground floor. The fire continued all night, and it was not until seven o'clock on Sunday morning that all apprehensions of further danger were removed. The premises are completely destroyed, with a large stock of instruments, and all the workmen's tools. How the fire originated is at present unknown. The Messrs. Hopkinson were insured for £3,500 in the County Fire-office, and £2,000 in the North of England. The total loss is not yet made out, but it is far from being covered by the insurance. The number of men employed on the premises was 110, about one-fourth of whom only had their tools insured. The manufactory was heated by steam alone, from a boiler fixed in an outer building. The whole of the seasoned wood in the dryhouse and timber-yard was happily saved. About 200 pianofortes, half of them nearly finished, were destroyed, and amongst them were two expensive patent grands, one sent in only a few hours before the fire broke out, to be packed, and the other was one which appeared at the Paris Exhibition. The particular instrument for which the medal was awarded was fortunately not in the building.

OPENING OF THE BRITISH MUSEUM.—On the 13th instant a public meeting was held at the Museum Tavern, Great Russell-street, presided over by Mr. Ball, at which, on the motion of the Rev. Mr. Baillie, a memorial was adopted for presentation to the trustees of the British Museum, praying for the opening of the institution to the public during the six working days of the week. It was urged that under the present arrangements thousands annually went from the gates disappointed, especially visitors from the country, and that an institution so calculated to refine the tastes and improve the social habits of the people ought to be more accessible than it is under the existing regulations.

#### CRYSTAL PALACE.

THE concerts of last Saturday and to-day will be noticed in our next number:—

The following is the return of admissions for six days, Jan. 17 to 24:—

|                      | Admission on Payment. | Season Tickets. | Total. |
|----------------------|-----------------------|-----------------|--------|
| Thursday, Jan. 17 .. | 840                   | 170             | 810    |
| Friday, " 18 ..      | 314                   | 97              | 411    |
| Saturday, " 19 ..    | 59                    | 624             | 683    |
| Monday, " 21 ..      | 640                   | 175             | 815    |
| Tuesday, " 22 ..     | 599                   | 164             | 763    |
| Wednesday, " 23 ..   | 841                   | 283             | 1124   |
| Total ..             | 3093                  | 1513            | 4606   |



## Provincial.

**BATH.**—The Classical Concert Society gave their second performance on the 17th to a large and fashionable audience. Mendelssohn's music to Racine's *Athalie*, and a miscellaneous selection formed the programme. The valuable assistance of Mrs. Endersohn and Miss Dolby was secured, while an additional contralto in the person of Miss H. Taylor was present, who sang, in the second part, the "Quis est homo," from Rossini's *Stabat Mater*, with Mrs. Endersohn. A good band and chorus were conducted by Mr. Bianchi Taylor, and the performance appears to have given the utmost satisfaction. We hear that the books of the words were charged a shilling each, and that this unreasonable demand is attributed to the fact of the proprietors of the English version of *Athalie* requiring a "consideration" for the privilege of printing the words on the occasion. From what we know of Mr. Bartholomew, the translator and adapter, and Messrs. Ewer & Co., the publishers, we are inclined to run the risk of contradicting this.

A selection from the *Creation*, and other sacred music was given at the Pump Room Concerts on the 13th, the principal vocalists being Mr. and Mrs. Pyne, and Mr. Thomas, supported by a small chorus and Mr. Salmon's band. The room was crammed.

The first of the People's Concerts came off at the Guildhall on the 14th.

An English opera company, under the direction of Mdle. Nau, and Mr. St. Albyn, with Herr Lutz as conductor, appear to-night at the Theatre Royal in *La Sonnambula* and *Le Châlet*.

A grand amateur theatrical performance took place yesterday week, and the house was filled with a very fashionable audience. Professional aid was called in, in the persons of Miss Hughes and others; the amateurs' names transpiring were Captain Horton Rhys, Alfred Harris, Esq., G. A. Muttelbury, Esq., and Captain Sanderman, who, in "All that glitters is not gold," acted with considerable spirit.

**BIRMINGHAM.**—Jenny Lind is engaged for two concerts at the Town Hall; the *Creation*, and a miscellaneous concert; in the latter of course her husband, Otto Goldschmidt, takes part. The performances will be under the direction of the Festival Committee.

The following was the programme of last Monday Evening's concert:—

| PART I.                 |  |       |                |
|-------------------------|--|-------|----------------|
| Fantasia, Organ, .. ..  | "Here in Cool Grot" .. ..                                      | .. .. | Binck.         |
| Glee, .. ..             | "The Ties of Friendship" ( <i>Cyndera</i> ) .. ..              | .. .. | Morrington.    |
| Duet, .. ..             | Recollections of Balfe's Opera " <i>Bohemian Girl</i> ," .. .. | .. .. | Benedict.      |
| Solo, Harp, .. ..       | "The Last Man," .. ..  | .. .. | Chatterton.    |
| Scena, .. ..            | "Lot the Early Beam of Morning," .. ..                         | .. .. | W. H. Calcott. |
| Quartet, .. ..          | Overture, " <i>L'italiana</i> ," .. ..                         | .. .. | Baile.         |
| Solo, Organ, .. ..      | Andante (3rd Symp.) .. ..                                      | .. .. | Haydn.         |
| Glee, .. ..             | "Ye Spotted Snakes," .. ..                                     | .. .. | Stevens.       |
| Ballet, .. ..           | "The Summer Bloom," .. ..                                      | .. .. | Caroline Hay.  |
| Solo, Pianoforte, .. .. | Barcarolle, " <i>L'Amour</i> ," .. ..                          | .. .. | Prudent.       |
| Duet, .. ..             | "I've Wander'd in Dreams," .. ..                               | .. .. | Wade.          |
| Glee and Chorus, .. ..  | "The Chough and Crow," .. ..                                   | .. .. | Bishop.        |

Jullien's last concert at the Town Hall takes place on Thursday evening next.

**BRISTOL.**—Jenny Lind gives a concert at the Victoria rooms, Clifton, on the 1st February; the programme will consist of miscellaneous vocal, and instrumental music.

At the Athenæum on Wednesday last Mr. D. Mackintosh gave a lecture on the Musical Characteristics of the Nations of the West of Europe.

**BRIGHTON.**—The band of the Royal Artillery gave a morning concert on Friday, at the Town Hall, under the patronage of the Grand Military Ball Committee, when about 400 fashionables were present.

**BLANDFORD.**—Mr. W. R. Eyers gave his annual concert at the Assembly Rooms on Thursday evening; and at the Town Hall, WIMBORNE, on Friday. Mr. George Genge, Mr. Henry Smith, and Mr. Ricardo Linter were engaged.

**BOLTON.**—Mr. D. W. Banks gave a concert in the Temperance Hall on Tuesday evening. Vocalists:—Misses Poole, Augusta Manning, and H. Wilkinson, with H. Blagrove (violin), and Mr. Streather (harp). The programme consisted of tolerably hackneyed pieces, with the exception of trios by Henry Smart and George Macfarren, "*The Carnival*," and "*Good night*." Mr. Banks conducted.

On Thursday the Mechanics' Institute had arranged for a performance in the same hall of selections from the *Messiah* and *Creation*, an efficient band and chorus having been provided from Manchester; and Miss Whitham, Mrs. Winterbottom, Mr. George Cooper, and Mr. S. Mellor engaged as solo vocalists, with Mr. Seymour, as leader, and Mr. Walker, conductor.

**CANTERBURY.**—The first of Mr. Gough's "People's Concerts" took place on Monday last, at St. George's Hall, and was thoroughly successful. In addition to local talent, Mr. Farquharson Smith was engaged, and announced as about to leave shortly for America; he was encored in John Parry's *Bluebeard*.

**CARMARTHEN.**—Mrs. T. D. Morris has succeeded Dr. Westfield as organist of St. Peter's Church.

**CHESTER.**—A musical festival will be held here in September, 1856, in support of the local churches: at a recent meeting, some gentlemen present signed a guarantee form, to indemnify the promoters from loss, and the bishop's consent was obtained.

A new organ, built for the Music Hall by Jackson of Liverpool, and containing fifty-two stops, was opened a short time back. The *Messiah* was performed on the occasion, the solo vocalists being Madame Rudersdorf, Misses Messent and Dolby, Messrs. Lockey and Weiss. Miss Messent, from accounts received, appears to have created quite a sensation in Chester. The goodfolk of the good old city are to be commended for providing the erection of so advisable an article as a large organ, and for engaging such talented artists to assist in celebrating its completion.

**GLoucester.**—Mr. George Buckland gave two musical entertainments on the 15th and 16th, at the Literary Society and Mechanics' Institute. On the first evening the committee had provided an indifferent pianoforte, which gross neglect was remedied next day by a lady, who kindly supplied a "grand." The rooms on both occasions were crowded, and the clever and gentlemanly lecturer gave the utmost gratification.

Mr. Basil Young repeated his entertainment of "A peep at real life last evening."

**GOVENTRY.**—On Friday evening, the 21st ult., the Choral and Instrumental Society gave their first concert for the season in St. Mary's Hall, which was very fully and fashionably attended; indeed, it was in all respects the most successful concert the society has yet given.

The first part of the programme consisted of selections from the *Messiah*, &c., and the second was devoted to secular music. The principal vocalists were Miss Amelia Hill and Mrs. Paget. The former lady fully sustained the reputation she had acquired here on former occasions. As it was Mrs. Paget's first appearance at these concerts, it is due to that lady to say that her *début* here was particularly gratifying to the audience, as it must have been to herself. She was very warmly applauded for her rendering of "O thou that tellest," and Mercadante's aria "Se m'abbandoni," and her ballad "Minnie Moore" (Hatton) was rapturously re-demanded.

The Coventry Herald and Standard pronounce her voice one of the most beautiful they ever heard, and which, if not neglected, must eventually place its possessor in the foremost rank of vocalists, and that the high encomiums which had been passed upon her by their contemporaries, which had excited much interest in her favour, proved not to have been exaggerated. Such a voice will prove a valuable acquisition to our concert-givers in the provinces. The band, led by Mr. Rees, acquitted itself in a praiseworthy manner, and the choir gave evidence of much careful training; the latter sang Festa's madrigal, "Down in a Flowery Vale," admirably, and were encored, as they were also in a choral part song, "Philomela," by Mrs. Mounsey Bartholomew. Mozart's "Benedictus," and Bishop's Glee (5 voices), "Blow Gentle Gales," in which the principals assisted, were among the good things of the evening.

Mr. Simms is president of the society, Mr. Chater officiating as pianist and conductor.

**DUBLIN.**—The second concert of the Philharmonic Society, under the conduct of Mr. Bussell, consisted of Beethoven's Choral Symphony, which must have taxed conductor, orchestra, and chorus to the utmost, and a selection of songs and instrumental solos, the latter by Mrs. J. Robinson (pianoforte), and Herr Ketchenus (violin). The solo vocalists were Miss Williams, a native of Dublin, who has just returned thither from the London Royal Academy, Mrs. Cantwell, Mr. Geary, Mr. J. Robinson, and Mr. G. Kelly. Weber's *Der Freischütz* overture, and Mendelssohn's *Wedding March* were also played by the band.

Miss Rebecca Isaacs is performing at the Theatre Royal. At the Rotundo, Mr. and Mrs. Howard Paul are giving a new

entertainment, entitled "Patch-Work;" the music is by Charles Glover.

**EDINBURGH.**—The third season of the opera commenced on Monday with Verdi's *Trovatore*, sustained by Mesdames Fodor, Widmann, and Bellosio; Signori Baraldi, Verini, Monari, and Bocolini, with two leaders of the orchestra, Messrs. Mackenzie and Wedemeyer, and (only) one conductor, Signor Orsini. The prices are moderate, and grand opera ought to succeed in Edinburgh.

**KIDDERMINSTER.**—At the cheap concerts we think Mr. Haynes might introduce with perfect safety one organ piece on each evening. The programme before us (that of yesterday week), consisted entirely of adaptations—witness, Selections from *Les Huguenots*, *Lucresia Borgia*, and the Overture to *Don Pasquale*, which last must have a very hoppygiggy effect upon the noble instrument.

**LEAMINGTON.**—Mr. C. J. Duchemin gives a *matinée musicale* at the Royal Assembly Rooms to-day, under distinguished patronage.

**LIVERPOOL.**—Miss Thirlwall made her first appearance here last Monday, at Thomas's Concerts, Philharmonic Hall.

The Misses Bennett and Mr. Angus Fairbairn give their Scottish Entertainment this evening, at the Nelson Street Concert Hall.

A New Oratorio, by Charles Danvers Hackett, Mus. Bac., *The Passage of the Red Sea*, was announced for the 23rd inst. as the Second Concert of the season, by the Sacred Harmonic Society, at St. George's Hall, with a chorus of 150, and the able organ accompaniment of Mr. W. T. Best. Mr. Hackett is the conductor of this Society, and we hope to hear that he was well supported. With Mrs. Weiss, Miss M. Wells, and Mr. Thomas, he would be sure of a satisfactory rendering of the vocal *morceaux*.

St. George's Hall seems in request. Mr. Best's organ performances are now resumed, and on Tuesday next, Madame Constantini, as she chooses to call herself, gives her first concert, advertising the assistance of Mrs. G. Matthews (Miss Binckes), Mr. George Perren, Signor Veroni, Mr. Hamilton Braham, Mr. Best, and Master Radcliffe, "the extraordinary Boy Flutist, who created so great a sensation at the Crystal Palace." This is the first time we have heard of it, though we know a good deal of the Crystal Palace doings.

On Wednesday Jullien gives his last concert at St. George's Hall. He has a flautist who ought to create a sensation everywhere, everywhen he plays; we allude to Herr Reichert, whose exceedingly exquisite tone and finished execution, to which we may add the elegant construction of some of his solos, entitle him to a high position as an instrumental artist.

Miss Fanny Huddart is singing at Thomas's concerts.

Organ performances take place at St. George's Hall this afternoon, and on Monday evening.

**LOUTH.**—The Hungarian band, under the direction of Herr Kalozdy, lately gave an evening concert at the Exchange Room, which was particularly well attended, the reserved seats not being sufficiently numerous for the accommodation of the audience.

The Rev. A. Gedge, rector of Ludborough, will in a few days deliver a lecture on Australia, which interesting portion of the world has been visited by the reverend gentleman. The proceeds will be devoted to the organ fund.

**MANCHESTER.**—*Elijah* was selected for the annual sacred concert at the Concert Hall on Tuesday last. The solo parts were given by Misses Birch and Dolby, Messrs. Lockett and Weiss; Charles Hallé conducted, Mr. Seymour led, and Mr. Barlow presided at the organ.

**PLYMOUTH.**—Mr. and Madame Goldschmidt are engaged here for a concert on Wednesday next.

**READING.**—A Jenny Lind concert took place here on Wednesday morning last, at the Town Hall.

**REDDITCH.**—The Philharmonic Society, conducted by Mr. Avery, gave a concert on the 14th.

**ROMSEY.**—A lecture was given lately to the Reading Society by J. R. Reynolds, Esq., M.D., "on Music and Musical Composers," with especial reference to Handel and Mendelssohn.

**SHEFFIELD.**—Mr. John Frith has been appointed Organist of Carver Street Chapel; he is the eldest son of the late Thomas Frith, who held so high a position in this town as Organist of St. George's, and subsequently of St. Philip's.

Mr. Swift's Annual Concert took place on Tuesday last at the Music Hall, and introduced Miss Milner, Mr. H. Cooper, Miss Bennett, Mr. Inkersall, Mr. Lee, Mr. Sebastian Bach Mills, Mr. J. Eyre, Mr. and Master Evans, and the Band of the 98th.

**SMETHWICK.**—On Wednesday evening week, the members of the choir of St. Matthew's Church, to the number of twenty-five, were entertained at the London Works Tavern with a sumptuous and bountiful repast provided by the churchwardens and some of the leading members of the congregation, as a mark of the high esteem in which they are held, and the valuable and gratuitous services they have rendered since the opening of the church. In the absence of the incumbent, Mr. C. Clarke (one of the wardens) presided, and a leading member of the congregation occupied the vice-chair. Songs, glees, &c., were given during the evening.

**WEYMOUTH.**—On Wednesday week, a concert, under the direction of Mr. Tullidge, was given on behalf of the Literary and Scientific Institution, at the Royal Hotel Assembly Rooms. The selection was sacred, from the *Creation*, *Messiah*, and *Judas Maccabæus*, the choruses being well rendered by the members of the Harmonic Class.

**WORCESTER.**—Mr. Thomas gave a farewell concert at the Music Hall on the 16th, which was respectably attended. Mrs. Bull, Mrs. Evans, Messrs. Cooper, Mason, and Topham, with a chorus of about forty voices, assisted him in taking leave. The audience applauded him loudly in "Vi ravviso," from *La Sonnambula*, and prolonged his *adieu* by demanding a repetition of "Largo al factotum." Mr. Cooper (Mr. Wilbye Cooper?) was encored in "Il mio tesoro" and "Good-bye, sweetheart."

A grand amateur concert took place at the Music Hall on Tuesday evening, when nearly 400 fashionables were present. The sides of the orchestra were trellised with evergreens and artificial flowers; and festoons of laurel, with baskets of flowers depending, hung from the lamps along the walls of the room. The lower part of the organ case was covered with fluted pink and white draperies, and a handsome mirror stood before the centre of the instrument. The floor was carpeted, and chairs and sofas dispersed through the hall instead of the usual benches. We subjoin the programme of this interesting performance, which was for the benefit of the Harmonic Society:—

#### PART I.

|   |         |            |
|---|---------|------------|
| National Anthem.  |         |            |
| Quartett and Chorus, "Cold and still," ( <i>Jessonda</i> )    | .. .. . | Spohr.     |
| Aria, .. .. . "Adelaide."                                     | .. .. . | Beethoven. |
| Polacca, .. .. . "O luce di quest' anima." ( <i>Linda</i> )   | .. .. . | Donizetti. |
| Glee, .. .. . "Since first I saw your face."                  | .. .. . | Ford.      |
| Solo, Concertina .. .. . "Fantasia on airs from 'Trovatore'." | .. .. . | Blagrove.  |
| Selection (Instrumental) From "L'Étoile du Nord."             | .. .. . | Meyerbeer. |
| Chorus, .. .. . "Alla Finlandia beviam."                      | .. .. . |            |

#### PART II.

|   |         |              |
|---|---------|--------------|
| Overture to Zampa.  | .. .. . | Herold.      |
| Cavatina, .. .. . "Robert, toi que j'aime."                 | .. .. . | Meyerbeer.   |
| Aria, .. .. . "Una furtiva lagrima."                        | .. .. . | Donizetti.   |
| Solo, Pianoforte.   |         |              |
| Aria, .. .. . "Crede si misera."                            | .. .. . | Bellini.     |
| Part Song, .. .. . "The Nightingale."                       | .. .. . | Mendelssohn. |
| Solo and Chorus, .. .. . "Daughter of error."               | .. .. . | Bishop.      |
| Trio, .. .. . "Le faccio."                                  | .. .. . | Cimarosa.    |
| Quadrille, .. .. . "Ernaul," (Performed by 18 Concertinas). | .. .. . |              |
| Chorus, .. .. . "Il Trovatore."                             | .. .. . | Verdi.       |

In the absence of an amateur who was to have played the concertina solo, Mr. R. Blagrove officiated. Mr. Done, organist of the Cathedral, was the conductor.

**YEOVIL.**—Mr. Loaring gave a vocal and orchestral concert on Wednesday. Vocalists, Misses B. & S. Williams. The entertainment terminated at a reasonable hour.

### THE NEW ORGAN AT EPSOM.

We have for some time past given credit to the inhabitants of Epsom for public spirit, but until our visit at the opening of the new organ, it had been our fate to remain in a state of utter ignorance of their just claim to distinction for promoting and encouraging the charming art through the medium of which rugged human passions are quelled and moderated. The rain, which for three hours prior to the commencement of divine service had been falling, would doubtless cause the absence of some families resident at a distance, but, notwithstanding that drawback, the congregation was a large though not a crowded one, and among those assembled we noticed many persons of distinction. No sooner had the first couple of choristers emerged from the vestry, than Mr. J. Hopkins, the organist, began to peal forth from



his noble instrument Handel's "Hallelujah Chorus," during the performance of which the choir, consisting of sixteen gentlemen and ten of the Temple choristers, all habited in surplices, preceded the clergy and walked two by two down the middle aisle, ascending the western gallery, where they arranged themselves in cathedral order. On the Decani side were five chorister boys: altos, Messrs. Barnby and Barnby, Jun., from the Chapel Royal and Westminster Abbey; tenors, Mr. E. J. Hopkins, organist of the Temple, and Mr. Howe, from Westminster Abbey; basses, Mr. Makepeace, from Rochester Cathedral, Mr. S. Parker, organist of Ashsted, and formerly of the Chapel Royal, and Mr. F. Parker, formerly of St. Paul's Cathedral. On the Cantoris side were five chorister boys: altos, Mr. Hill, from Westminster Abbey, and Mr. Rodgers, one of the churchwardens, who, as we suppose, in assuming the surplice for the occasion, had not forgotten the precedent for the proceeding set him by the great Sir Thomas More, Lord High Chancellor of England and Lord of Lonsdale, in this county, whose custom it was, when at his town mansion, to put on the surplice to assist in the Sunday services of his parish church of Chelsea. Tenors: Mr. Cummings, from the Temple Church, Mr. Mitchell, and Mr. Harding; basses, Mr. Newall and Mr. Carvill. The prayers were clearly and audibly read by the vicar, the Rev. B. Bradney Bockett, M.A., and an appropriate sermon on behalf of the organ fund (no church-rate having been and none being intended to be asked for) was preached by the Rev. W. H. Vernon, M.A.

Two anthems were sung, "O, Where shall Wisdom," and "God is Our Hope."

The anthem by Boyce, "O, Where shall Wisdom be Found?" is one of those rare compositions which, as specimens of church choral declamation, will live for ever; in execution its effect is almost dramatic; we are supposed to hear the child, the youth, the middle-aged, and the old man in turn, ineffectually inquiring after wisdom; when, as if by inspiration, they together declare that "God understandeth the way thereof, and He knoweth the place thereof." Then follows that lovely trio, "For He Looketh to the Ends of the Earth," the whole terminating with the emphatic declaration of the chorus, "The fear of the Lord, that is wisdom, and to depart from evil is understanding." We should be glad to know where, in the whole range of pulpit eloquence, a more impressive and stirring sermon than is presented by this anthem is to be met with.\* The Old Hundredth Psalm, calling and marshalling to the aid of its melody the voices of the whole congregation, the harmonies of its four verses being different for the organ and choir, then offered the opportunity for general praise. And then followed Green's magnificent anthem, "God is our Hope and Strength."

After the service, the vicar entertained the clergy and their families and some of the clergy and their friends, and the churchwardens, Mr. Henry Dorling and Mr. Rodgers, discharged the pleasing duty of giving a dinner to the gentlemen of the choir, to which were also invited such gentlemen in attendance at the church as should have previously inscribed their names on their dinner list. A party, therefore, numbering between sixty and seventy, sat down to an excellent dinner provided by Mr. Lumley, at the King's Head Hotel, Mr. Dorling presiding, Mr. Rodgers being the vice-chairman, the latter being surrounded and supported by the gentlemen of the choir.

The cloth having been removed, and the usual loyal and patriotic toasts given and responded to, the Vice-Chairman rose and said:—"I have to propose the health of 'The Subscribers to the Organ,' without whose aid the fine service celebrated that afternoon would not have been heard. I believe the name of every parishioner at this table is to be found in the list of subscribers. (Cheers.) During last year the old organ had become so affected, both in winter and summer, by what is technically called a 'cypher,' as to have caused its harmonies to bear a strong resemblance to those of the Scotch bagpipe (laughter), and which at length became so intolerable to the ears of some of our wealthy inhabitants, as to have put it into their hearts to lay their heads together, and afterwards to burden themselves with the office of soliciting subscriptions towards the cost of a new organ. A reference to the list of subscribers' names will show that, while the middle classes of this place have given liberally, and those of the gentry whose names appear in it, very fairly, one individual, at least, has acted upon the axiom that property has its duties as well as its rights. (Cheers.) I allude to Mr. Trotter, our squire, who,

with his family, have subscribed more than one-fifth of the whole sum. (Renewed cheers.) I am happy to announce that through the medium of my friend on my right (Mr. Walker), a check for £5 has been sent to us, in aid of the funds, by the Rev. Wilfred Spear, of West Moulsey (cheers), and for which our best thanks are due. Well, gentlemen, a sum of £255 having been obtained by the subscription committee, then it was that your vicar and churchwardens were requested to carry on the matter officially. From the documents handed to us, we find that a specification for the instrument inaugurated to-day was at first forwarded to the committee; but the deficiency of £90 in the amount of money subscribed, obliged them to request Mr. Walker to propose a reduced specification to meet it, and that having been done, the specification so reduced became for a second-rate organ with two rows of keys, which it was proposed to erect in your church. But having myself paid some attention to the various qualities of that instrument, I felt called upon to represent to the vicar and the worthy chairman the great importance of securing an instrument with three rows of keys and German pedals, in order that any music ever written might, if necessary, be performed upon it; and it was at once agreed that, for the purpose of obtaining the organ we now possess, we, the vicar and churchwardens, should become personally responsible for the deficient sum of £90."

We are glad to have to record so spirited a proceeding on the part of the Epsom clergy, churchwardens, and "squire," and are particular in publishing Mr. Rodgers's speech, that provincial organists with bagpipish instruments may have a good example to hold up to their churchwardens.

We append a description of the organ, which we heard and tried at Mr. Walker's factory. We were then disappointed in the "full organ," the great trumpet being too delicately voiced. The remainder of the instrument, as far as it goes, is a fair specimen of the builder's powers.

#### GRAND ORGAN—CC to G.

Double Stopped Diapason.  
Open Diapason.  
Stopped Diapason.  
Principal.  
Flute.  
Twelfth.  
Fifteenth.  
Piccolo.  
Sesquialtera (4 ranks).  
Trumpet.

#### SWELL—C to G.

Double Diapason.  
Stopped Diapason.  
Open Diapason.  
Principal.  
Twelfth and Fifteenth.  
Mixture (3 ranks).  
Horn.

The pedal keys are radiated.  
Total number of pipes, 1572.

Oboe.  
Clarion.

#### CHOIR—CC to G.

Dulciana to C.  
Stopped Diapason.  
Flute.  
Principal.  
Clarinet to C.

#### PEDAL—CCC to F.

Open Diapason.  
Principal.

#### COUPLERS.

Swell to Great.  
Swell to Choir.  
Great to Pedals.  
Choir to Pedals.

Four composition pedals.

MR. HALMSHAW, organ builder, Camp Hill, Birmingham, has just completed an organ for a gentleman in Worcestershire. The knobs of the draw-stops are of silver, and the whole of the metal pipes of pure block tin. The GREAT ORGAN contains double open diapason, open diapason, stopped diapason, viol di gamba, harmonic flute, principal, twelfth, fifteenth, clarinet. SWELL contains open diapason, stopped diapason, violin, principal, and oboe. The pedal pipes are Bourdon.

### Theatrical.

At the OLYMPIC, though the comedy of *The Jealous Wife*, compressed into three acts, has been revived with great and deserved success, the principal attraction has been the extravaganza, written by Mr. Planché, who has been engaged to provide the Lyceum burlesques for the last few years, and entitled *The Discreet Princess, or the Three Glass Distaffs*. The old story is pretty well known and needs no recapitulation, but the mode in which it is now worked up is worthy of some remark. In the first place, the original story admits of a ludicrous reminding, on the part of the writer, of *Il Trovatore*, and the adapter of the music has taken advantage thereof and laid Verdi's popular music under contribution pretty considerably—let us add, with good effect; while abundant scope is afforded to Mr. Robson,—who, we need hardly state, is the wicked *Prince Richcraft*, bent upon the fracture of the distaves vitreous—for displaying the broadest burlesque, in a

\*"Hear! hear!"—Ed. Mus. Gaz.

scene where he appears as a ghost (*Corsican Brothers*), and in a comic version of the "apothecary" soliloquy in *Romeo and Juliet*, both of which are immensely ludicrous. We must not omit to mention that Robson first makes his appearance as an old woman, hawking ballads, and advertising them in verse; then, on obtaining entrance into the tower, he discards the tattered garments of the itinerant female, developing himself as the *Prince*, and in lisping accents woos the listless *Idelfonza*—the sleepy princess—well played and prettily looked by Miss Marston. When he has succeeded in the breakage of her distaff, he proceeds to attack the *Discreet Princess* (Julia St. George, of Lyceum celebrity), who receives him with a pole-axe, and makes him keep his distance:—in this scene he assumes more the appearance of a vindictive adventurer, thus displaying great versatility of style before he has gone through one third of the piece. The ghost scene, which was a double burlesque, being a mixture of the *Corsican Brothers* and *Hamlet*, was most excellent. The music introduced from Verdi's *Trovatore* that we immediately recognised consisted of the duet "Vivra! contende il giubilo," sung by Miss St. George and Miss Fanny Ternan (the *Chattering Princess*); the peculiar aria "Di quella pira," and "Il balen," both by Julia St. George. The theatre is crammed nightly, and no wonder, for, independent of the intrinsic merit of the whole performance, there is the advantage of a commencement at half-past seven and conclusion at eleven. Theatrical entertainments are generally too long, but

THE ADELPHI assists the OLYMPIC in setting a good example by informing "Paterfamilias" in the bills that it's all over by eleven. Quite right, too. London's a big place now, and a goodly proportion of theatrical supporters have a long way to go before retiring to roost. The Christmas entertainment here, which is half-burlesque and half-pantomime, is founded on *Jack and the Bean Stalk*, and is written by Mr. Stirling Coyne—and very well written. As the Adelphi playbills say, it is "for young and old;" the management, or the author, evidently feeling that it is a great bore for poor patient "Paterfamilias" to sit through a pantomime composed of nothing but childish comicalities, and that the burlesque is interesting to the mature, while the harlequinade fully satisfies the juvenile senses. We think they are correct; we, personally, and without speaking disparagingly of any theatre where the old-fashioned imagination to the pantomime is retained, have an objection to the masks, inasmuch as they render inaudible much dialogue that would probably be entertaining, which is, for the most part, in verse, and real burlesque, save that the actors don masks and so make the fairy tale, or what not, more broadly ridiculous, and it is then styled an "introduction." The scenery in the burlesque is very good, particularly the Rocky Valley and the Snowdon Plains in Cloud Land, which have quite an airy effect, the mist of the valley being very successfully represented. In the second scene, Marine Village, &c., the water does not look so watery, or rather it has in the foreground too much of a Thames tint (perhaps it is intended as a burlesque picture), while the distant waves are as blue as the *Musical Gazette*. A change from burlesque to pantomime is an important change, and there is an important scene to celebrate it, consisting of a beautiful tableau at the extreme rear of the stage, à la Watteau, and a capital picture is formed. Without changing their position, *Harlequin* (Madame Celeste) and *Columbine* (Miss Wyndham) perform a descending sliding scale, followed with all due unceremony by *Clown*, *Pantaloon*, and an extremely unnecessary *Sprite*, dressed in the purest white, but who gave very little delight, at least on Monday night, when we were there. Sprites don't do; at least, we don't like them. If the clown is a good clown, he ought to keep the stage quite lively enough, with the pantaloons always handy to play off his jokes upon. The harlequinade is short—"right again." The music introduced in the burlesque deserves mention; Miss Mary Keeley is a spirit of the harp, and of course all her "exits and her entrances" are accompanied by Wallace's "Tis the harp in the air," or snatches thereof, nicely played by the clarinet in the orchestra with the violin *pizzicato*-ing the harp obligato. The "all' idea," from Rossini's *Barbiere*, is also sung, and an excellent travestie of "Zitti, Zitti," from the same opera, with the lantern and all.

Other theatres and places of amusements will be noticed next week.

PETERBOROUGH CATHEDRAL is being lighted with gas. MEYERBEER has gone to Venice, where he will remain during the winter.

## Theatres.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

COVENT GARDEN.—Doors open at half-past 6, commence at a quarter to 7. Grand Balcony, 4s.; Upper Boxes, 2s. 6d.; Amphitheatre Stalls, 2s.; Pit, 2s.; Gallery, 1s. Half-price at 9 o'clock.—Balcony, 3s.; Upper Boxes, 1s. 6d.; Pit, 1s.; Gallery, 6d. The Box-office is under the direction of Mr. O'Reilly.—Private Boxes (which may also be taken at the principal Libraries), £3 3s., £2 2s., £1 1s., and 12s.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every Evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, two guineas, and one guinea and a half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, Price five guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock.—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 8s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (Half-price, at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

## Foreign.

NINE theatres are now open at Rome. The titles of several of the pieces have been changed by the director of police. "La Traviata" appeared to him too free (the subject of the opera is "La Dame aux Camelias,") and it is replaced by the title of "Violetta." "Rigoletto," at the Teatro Valle, is called "Viscardelli," from the name of the first singer in the piece; and the "Vêpres Siciliennes" is called "Giovanna di Guzman," the scene being transferred to Spain.

THE MOZART CENTENARY.—Preparations are being made in Germany to celebrate with great pomp the hundredth anniversary of the birth of Mozart, which will fall on the 27th January. At Gotha, Berlin, Vienna, Munich, Dresden, Carlsruhe, Darmstadt, and Hamburg, the governments have devoted ample funds for the purpose. At other places musical festivals will be held, which will last two or three days, and in which all the philharmonic societies of Germany will assemble. The receipts of these festivals will be despatched to the Mozart Society at Gotha, the object of which is to facilitate the extension of music amongst the lower classes of society.

Madame Persiani is now singing at Bordeaux.

Mlle. Cerito is dancing in a very successful ballet at St. Petersburg.

Jenny Bauer, at the express recommendation of Meyerbeer, is engaged to sing in his opera, *L'Etoile du Nord*, at Vienna; on her road to that city she fulfils a short engagement at Stuttgart.

Sivori is in Paris.

Bourcicault, one of the cleverest melo-dramatic authors of the present day, is reported to have died at New Orleans.



**MSS. AND POSTHUMOUS WORKS OF MOZART.**—Herr André, a composer, and son of the well-known publisher, of Offenbach, is now exhibiting to the musical public of Berlin 58 autograph MS. compositions by Mozart, several of which have never been published, namely:—"Apollo and Hyacinthus;" the three act opera "Mitridate" (composed by Mozart in his fourteenth year, for the Milan Opera-house); and the two act dramatic cantata, "Il Re Pastore." Also a symphony, written in 1780, the original mass upon which the author founded his cantata "Davide Penitente;" and two grand pianoforte concertos, dated 1785. Many of these MSS. are said to be signed and dated by Mozart.

In 1859 it will be a hundred years since Handel died in England. The city of Halle (in Prussia), Handel's birthplace, intends to profit by the opportunity to honour the memory of the great man in a worthy manner. A preparatory committee has been already formed for the purpose of making due arrangements.

THE burial-place of Mozart, the precise site of which was unknown, has just been discovered in the cemetery of St. Mark, in Vienna.

## CORRESPONDENCE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I hail, with a high degree of pleasure, the appearance of a new and independent journal for the record of events connected with the divine Art of Music—an Art which has, for numberless ages, enchained the senses of man with the magic of her voice.

For many (too many) years has it been a reproach to England that no medium has existed in which the opinions of musical men generally, criticisms on concerts, musical works, &c., have been expressed, unfettered by prejudice, favoritism, or "the shop"! Nearly all sections of the community, musicians excepted, possess a journal, or journals, which are circulated and *own broad-cast* over the country. Whilst there are so many thousands of our countrymen and countrywomen who are directly interested in the spread of music, it is unaccountably strange that there are many towns in which no musical journal is ever seen.

That there is a growing taste for music in this country no one can deny, and in no country in England is this more fully exemplified than in Yorkshire. Musical societies—vocal and instrumental—abound in nearly every town and village which numbers about two or three hundred inhabitants. It is not an unusual thing to see advertised a performance of selections from oratorios, grand concerts, musical lectures, &c., in villages where the residents number no more than I have stated; and in this our chief town (Leeds) musical entertainments have been given, during the present winter season, on an average of nearly two per week since October last.

Although the successes have not been so great as I should wish, and not equal to former years, still I am bound to declare that this arises mainly from the pressure of the times, consequent, doubtless, on the eastern war. The Leeds Recreation Society has been indefatigable in the cause of music, and you, Mr. Editor, will at once recognise its influence when I tell you that such works as *Acts and Galates*, Mendelssohn's *Loreley*, and selections from Mendelssohn's *Walpurgis Night*, have been well performed by local talent. These works, Sir, have been given to the people—the Recreation Society charging merely nominal prices for admission.

There is another Society in this town, the object of which is to cater for the wealthy classes. Although the admission to the concerts given by the Leeds Musical Union is by high subscription, not a single complete musical work has been attempted by them. They have engaged touring parties who flit here and there, dazzling their hearers by wonderful execution, but with little real music—performing, for the thousandth time, those hackneyed Italian arias, duets, fantasias, &c., &c., which is the greatest bane of the art, inasmuch as music, *per se*, is not the object of these touring parties—their chief aim being to exhibit an amount of mechanical dexterity, and technical difficulties, just in the same way as a mountebank or a rope-dancer.

I hope, Mr. Editor, at some future time, to give you a more detailed account of the musical doings of Yorkshire, which I shall endeavour to shape with every regard for truth and conscience.

Wishing the new Musical Journal God speed,—I am, &c.,

JUBAL.

Leeds, January, 1856.

THE CITY OF LONDON THEATRE having been opened for operatic performances, a Mr. Cotton was engaged to act and sing. On the 19th of November he made his *début*, as Captain Clifton, in *The Slave*, and was summarily dismissed after the first act. In consequence, he brought an action against the lessees in the Marylebone County Court. For the defence, Mr. Searle stated "that he was a novice, and incompetent as an actor. He had seen many amateurs before, but none so bad as plaintiff. He did not know his part. He had these words to speak:—'Where is my dearest Zelinda?' in a mild inquiring way, at the side wing, and afterwards to come on the stage and embrace her; but, instead of so doing, his entrance was in a sort of *Bombastes Furioso* style, and he embraced Zelinda as a bear would a musket. Not one word could be heard after this—the audience were in fits. After his acting they would not hear him." The verdict was, however, for the plaintiff, £8 8s., being one week's salary with costs.

## RECENT PUBLICATIONS.

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| Song, "My trusting heart was true to thee," J. L. Hatton .. | 2s.     | Duff & Hodgson. |
| Song, "A Briton's Tear," by S. Glover ..                    | 2s.     | D'Almaine.      |

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|  |         |             |
|--|---------|-------------|
| Duet, "Stars of the Summer Night," Glover .. | 2s. 6d. | Cocks & Co. |
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## Biographical.

## FRANCIS JOSEPH HAYDN.

FRANCIS JOSEPH HAYDN was born on the 31st of March, 1732, at Rohran, a small town fifteen leagues from Vienna. His father was a cartwright, and his mother, before her marriage, had been cook in the family of Count Harrack, the lord of the village. The father of Haydn united to his occupation as a cartwright the office of parish sexton. He had a fine tenor voice, and was fond of music. Having occasion to visit Frankfort-on-the-Maine, he there learned to play on the harp; and on holidays, and in the intervals of business, he used to amuse himself with this instrument, to which his wife joined the accompaniment of her voice. During these little domestic concerts, Haydn, almost as soon as he could go alone, used to stand between his parents with two pieces of wood in his hands, one of which served him as a violin, and the other as a bow, delighted with the idea that he contributed his share to the music: and such was the impression, even at this early age, which his mother's simple airs made upon his feelings, that to the latest period of his existence he often sang them with unabated pleasure, whilst his own sublime compositions were delighting all Europe.

One Sunday, a relation, whose name was Frank, came to see the cartwright. He was well acquainted with music, and was pleased with the performance which his cousin offered after church for his amusement; but, above all, he was so struck with the astonishing precision with which Haydn, then six years of age, beat time, that he offered to take him home with him, and teach him music.

This proposal was joyfully accepted by the parents; for Frank was respectably fixed as a schoolmaster at Hamburg, and they thought if, in addition to the general branches of education, their little Joseph could be taught music also, they might be enabled at a future period to get him into holy orders, to accomplish which was the summit of their parental ambition.

Haydn accordingly set off for Hamburg with his relation. He found a sharp master in his cousin, and the benefit he reaped from his instructions was such as to enable him not only to play on the violin and harpsichord, but also to understand Latin, and to sing at the parish desk in a style which spread his reputation throughout the canton. Haydn had been two years with his cousin, when it happened that Reüter, the *maître de chapelle* of St. Stephen's, the cathedral church of Vienna, called at Frank's house in the course of a journey which he was making for the purpose of seeking out children of musical talents, wherewith to recruit his choir. Frank thought it a favourable opportunity to advance the interests of his little relative: he sent for him into the room, and Reüter gave him a canon to sing at sight. The precision, the spirit, the purity of tone with which the child executed it, astonished him, but he was more especially charmed with his voice, which was at once sonorous and delicate. He only remarked, however, that he did not shake, and asked him the reason. "You must not expect me to shake," replied Haydn, "for my cousin himself does not know how to do it." "Come here, then," said Reüter, "and I will teach you." He took him between his knees, and showed him how he should bring two notes rapidly together, hold his breath, and agitate the palate: the child observed him attentively, and immediately made a good shake. Reüter, enchanted with his aptitude, seized a plate of fine cherries which Frank had bought for his illustrious brother professor, and emptied it into the pocket of the delighted child. Haydn often told this story, adding, that ever after, when he happened to shake, he still thought he saw the beautiful cherries which had so amply rewarded his first attempt.

When Reüter returned to Vienna, he took Haydn with him, and enrolled him among the children of the choir. From this time Haydn devoted himself to his art with an assiduity that has rarely been equalled, perhaps never excelled. Left entirely to his own guidance, and only obliged, by the rules of St. Stephen's, to practise two hours in the day, he yet regularly studied sixteen and sometimes eighteen hours out of the twenty-four. If he was at play with his young companions in the square near St. Stephen's, the moment he heard the organ he would leave them and go into the church; and the sound of any musical instrument whatsoever was to him a gratification far beyond what he could find in any amusement that could be proposed to him.

When Haydn was thirteen years old he composed a mass, which he showed to Reüter, who, with that sincerity which is the best proof of real friendship, pointed out to him the faults and inaccuracies with which it abounded; and Haydn, with the good sense

and entire absence of vanity which characterised him throughout life, immediately saw and acknowledged the justice of the critique. He was sensible that, in order to avoid committing similar errors another time, a knowledge of counterpoint and the rules of harmony was necessary; but the attainment of such knowledge was attended with difficulties that to him, poor and friendless as he then was, appeared almost insuperable. It was no part of Reüter's duty to teach the rules of composition to the children of the chapel: he had of his own accord given Haydn two lessons in counterpoint, but there his instructions had ended; and Haydn was too delicate to intrude himself further on the little leisure that his master possessed. He had no money to pay any other person for instructing him, and it was only by abridging himself of food that he was enabled to purchase a few second-hand books which treated of the theory of music, and by the aid of which he endeavoured to find out the rules of composition. The life of Haydn was, at this period, an unremitting scene of labour and privation. His father was so poor that he could with difficulty find bread, and, the son being unfortunately robbed of his clothes, all that he could scrape together to refit his wardrobe for him scarcely amounted to eleven shillings. Small as this sum was, Haydn received it with a thankful heart, and a contented spirit. He knew his father would have done more for him if it had been in his power; and as for himself, he possessed a fund of enjoyment in his finely organized nature, and the engrossing tendency of his pursuits, that rendered him far more independent of outward circumstances for happiness, than the rich, the luxurious, and the idle can ever conceive. He lodged in a garret, where he could not, piercing as are the winters in Vienna, afford himself the comfort of a fire. The most important piece of furniture was an old harpsichord, falling to pieces in all parts, and little worthy of the honour of expressing all his first thoughts and finest feelings: by the side of this wretched instrument he often pursued his studies until so late an hour of night, that, benumbed with cold and faint with hunger, he would drop his head upon it, and lose in sleep all his uneasy sensations;—yet morning constantly found him alert and happy; not only days, but years, flew rapidly over his head, and he often said that he never enjoyed so much felicity at any other period of his life. Such is the satisfaction that results from the genuine love of any refined and innocent pursuit—such the inexhaustible nature of those best resources which we have in our mental faculties, and which the kindness of the great Fount of all intelligence has placed, more than any other possession, beyond the caprices of fortune, or the oppression of tyranny!

Haydn was about eighteen years of age, when a noble Venetian, named Cornaro, came to Vienna as ambassador from the Republic. He had in his train a musician of the name of Porpora, a Neapolitan by birth, and one of the most celebrated composers of that time. Haydn longed to be acquainted with this man; and having fortunately obtained an introduction into the ambassador's family, in a musical capacity, he was taken by him, along with Porpora, to the baths of Manensdorf, which were the fashionable resort at that time. Neither fashion nor splendour, however, had any influence on the mind of Haydn. He was happy, not because he was in the train of the ambassador, but because he was under the same roof with a man of genius like Porpora, and from whom he hoped to receive instruction in the art to which he was so devotedly attached. To attain so desirable an object, he thought no assiduity wearisome, no offices degrading. He rose every morning earlier even than usual—for, with his ardour and industry, it is not necessary to say that he was always an early riser—in order that he might beat Porpora's coat, clean his shoes, adjust his periwig, and put everything in order for him by the time he should rise. Porpora was so crabbed in his temper, and so whimsical in his habits, that, for the first few days of his attendance upon him, Haydn had nothing but fault-finding and harsh epithets for his reward. It is not, however, in human nature to be otherwise than pleased and flattered with a succession of good offices, tendered with cheerfulness and humility. Porpora began gradually to like the services of Haydn, and the wish to make him some return for them soon followed. This return was of a description of all others to Haydn the most valuable. Porpora began by teaching him the principles and execution of some of his own airs, many of which were extremely difficult; and he then proceeded to initiate him into all the sweetness and expression which have so long rendered Italy unrivalled in vocal music. He also taught him to accompany himself on the piano-forte with spirit and correctness; an art far more difficult of attainment



than is generally imagined. In short, Haydn found himself greatly improved, both in taste and knowledge, by the acquaintance he had so fortunately formed with Porpora; and the ambassador, astonished at the rapid progress which this young man, apparently so friendless and destitute, had made in his house, generously endeavoured to alleviate the poverty which only made his genius appear the more remarkable; and, on his return to Vienna, allowed him a monthly pension of six sequins, or about three pounds sterling, and admitted him to the table of his secretaries.

(To be continued.)

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